

connected components. The user now has to set the desired tone for each connected component only once. Also, the back panel, where the component plug-in area is located, is slanted (about a 45 degree angle), with the panel facing upward diagonally. So the user can easily identify the correct plug-ins from every direction. Each component plug-in is situated straight behind each of the components' front panel strip. The result is that the job of connecting or disconnecting different components to the receiver has become easy and simple.

In all the existing stereo components, various input sources such as CD/DVD player, VCR, TV, etc., are connected to the receiver in the back panel. The tone of all these sound sources is controlled by a single set of equalizers in the front panel, usually treble and bass. But this kind of existing design necessitates undue efforts in adjusting the tone of various sound sources, which often demands distinctively different tones. For example, when listening to a music CD, strong bass sound is usually preferred and a user will adjust the receiver accordingly by increasing the bass. ~~So the user steps over to the receiver and turns up the bass button.~~ But when watching TV news and hearing the TV anchor's human voice, big-bass sound makes the voice unnatural. However, when the receiver is now used to watch TV program, for example a news program, the previous high bass settings will make an anchor's voice sound unnatural. Now, the user is very likely to step over to the receiver again and turn down the bass button. This in turn requires the user to readjust the bass (decrease the bass) to suit the TV program. To summarize, with existing receiver designs, the listener is likely to walk over and adjust the treble and bass every time a different type of source is heard, whether it be TV news, music CD, DVD movie or other. Also, the existing receivers are almost uniformly in square

box shape. In this square box shape, the back panel, where the component plug-ins are located, is perpendicular from either top or bottom of the receiver box. Consequently, each of the plug-ins is not easily visible separately by the user, ~~who will normally look~~ when a user looks down at the receiver from a standing position. The user almost invariably has to step behind the receiver, which may usually be placed close to the wall, to locate the correct plug-ins for each component. This cumbersome and awkward work has to be done every time a different component is connected to the receiver.

In the claims, cancel pending claims 1-8 and replace with the following new claims listed separately on the attached sheet.

#### **REMARKS**

Claims 1-7 stand rejected under 35 U.S.C. § 112 and (second paragraph) as being indefinite and claims 1 and 7 stand rejected under 35 U.S.C. § 103(a) as being obvious and unpatentable over Tascam (M-08) Owner's Manual. Further, claims 2-4 and 6 stand rejected under 35 U.S.C. § 103(a) as being obvious and unpatentable over Tascam (M-08) in view of Classic Audio. The examiner made no remark as to the status of claim 8. Applicant has amended the application by canceling rejected claims 1-7 and claim 8 and submits new claims 9-20.

Notwithstanding the newly added claims, Applicant argues that the examiners reliance on the Tascam M-08 as a relevant piece of prior art in rejecting the claims is erroneous for at least a couple reasons. First, the Tascam M-08 is a "Mixer" and not a "Receiver." The present claims are limited to a receiver.

As defined by the online resource Wikipedia...

- A "Mixer" is: In professional audio, a mixing console, or audio mixer, also called a sound board or soundboard, is an electronic device for combining